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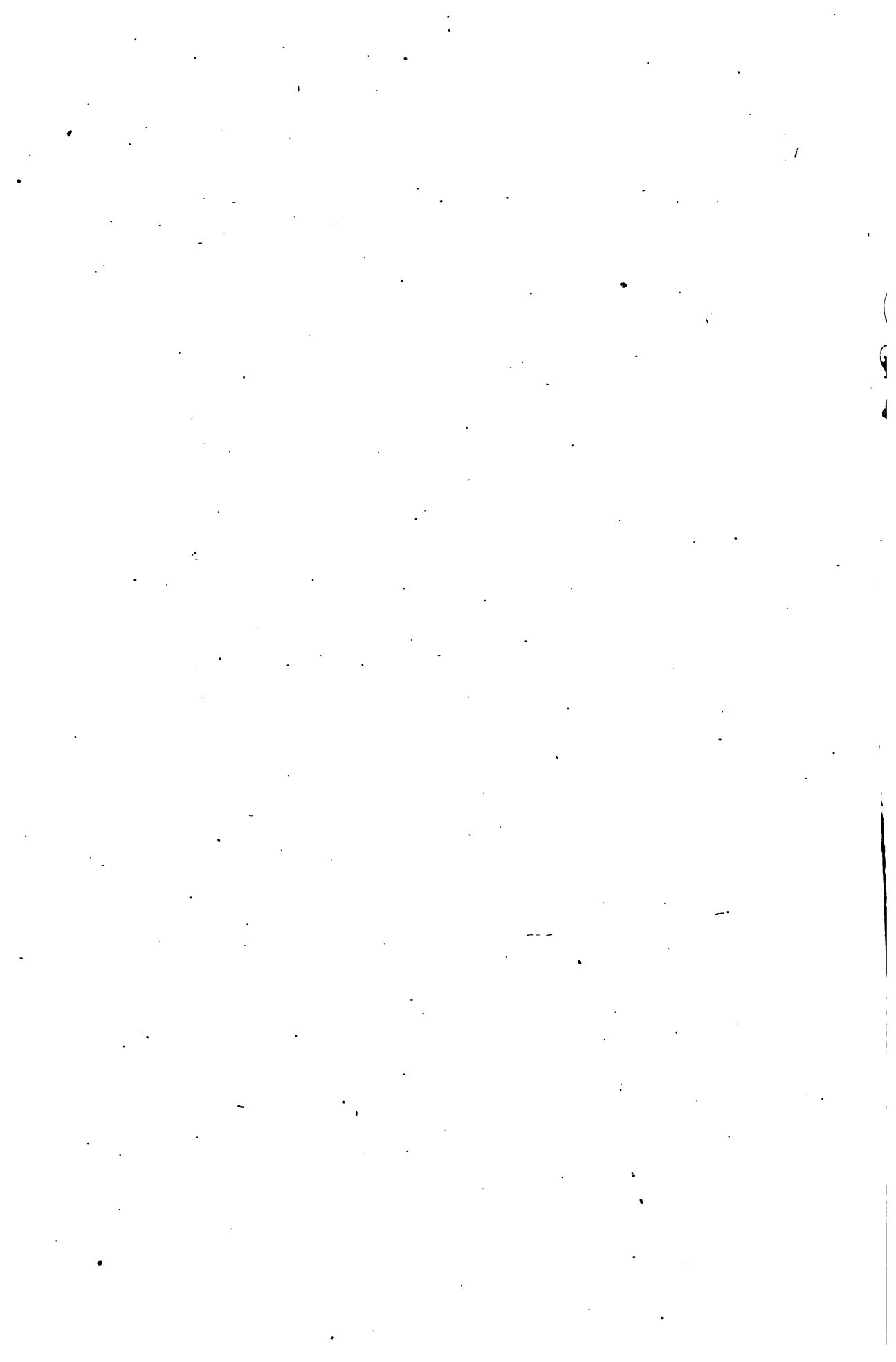
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From
Prof. J. H. Paine.
20 Nov., 1896.



766
6

Festival

JUBILATE

Composed for the
Dedication
of the
Woman's Building,
AT THE
World's Columbian Exposition.
Chicago, 1892.

BY

MRS H·H·A·BEACH·

Price .60 cts. net.

ARTHUR P. SCHMIDT.

Boston.
154 Tremont St.

London.
73 Berners St.

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Prof. J. K. PAINÉ,
Nov. 20, 1896.

Maestoso. ♩ = 66.

Mrs. H. H. A. Beach.

SOPRANO. *f* O be joy - ful, joy - ful

ALTO *f* O be joy - ful, joy - - ful

TENOR *f* O be joy - ful, joy - ful

BASS. *f* O be joy - ful, joy - - ful

PIANO. *f* *presents*

Red. * Red. * Red. * Red. *

in the Lord, in the Lord, O be joy - - ful, joy - ful,

in the Lord, in the Lord, O be joy - - ful, joy - ful,

in the Lord, in the Lord, O be joy - - ful, joy - ful,

in the Lord, in the Lord, O be joy - - ful, joy - ful,

in the Lord, in the Lord, O be joy - - ful, joy - ful,

Red. * Red. * Red. * Red. *

all ye lands: serve the Lord with gladness, with gladness serve the

all ye lands: serve the Lord with gladness, with gladness serve the

all ye lands: serve the Lord with gladness, with gladness serve the

all ye lands: serve the Lord with gladness, with gladness serve the

Reo. * Reo * Reo * Reo *

Lord, and come before His presence with a song, and come be

Lord, and come before His presence with a song, and come be

Lord, and come before His presence with a song, and come be

Lord, and come before, before His presence with a song, and come, and

Reo.

* Reo. *

Reo. *

ff

ral - len - tan - - do .

fore..... His pres - ence..... with a song, with a song.

ff ral - len - tan - - do .

fore, and come be - fore His presence, His presence with a song.

ff ral - len - tan - - do .

fore, come..... be - fore, be - fore His presence with..... a song.

ff ral - len - tan - - do .

come be - fore,..... be - fore His presence with a song.

ff ral - len - tan - - do .

Allegro. ♩ = 126.

Ped. * Ped. *

f

Ped. * Ped. *

tr

p

marcato.

poco marcato il melodia.

Ped. * Ped. *

tr

First system of a musical score. The treble staff contains a melodic line with eighth and sixteenth notes, marked with *poco* and *a*. The bass staff contains a supporting line with chords and single notes, marked with *poco*. Both staves have a *Rad.* marking and an asterisk (*) below the first and third measures.

Second system of a musical score. The treble staff contains a melodic line with eighth notes, marked with *cre*, *scen*, and *do*. The bass staff contains a supporting line with chords and single notes, marked with *Rad.*. Both staves have an asterisk (*) below the first, second, and third measures.

Third system of a musical score. The treble staff contains a melodic line with eighth notes. The bass staff contains a supporting line with chords and single notes, marked with *Rad.*. Both staves have an asterisk (*) below the first and second measures.

Fourth system of a musical score. The treble staff contains a melodic line with eighth notes. The bass staff contains a supporting line with chords and single notes, marked with *Rad.*. Both staves have an asterisk (*) below the first and second measures.

Fifth system of a musical score. The treble staff contains a melodic line with eighth notes, marked with *dim*, *in*, and *en*. The bass staff contains a supporting line with chords and single notes, marked with *do*. Both staves have an asterisk (*) below the first and second measures.

Sixth system of a musical score. The treble staff contains a melodic line with eighth notes, marked with *p* and *più dim.*. The bass staff contains a supporting line with chords and single notes, marked with *pp*. Both staves have an asterisk (*) below the first and second measures.

p *p* O be joy-ful in the

O be joyful in the Lord, all ye lands, all ye lands, O be joy-ful in the

p

mf O be joyful in the

Lord, all ye lands, all ye lands, be joyful, joyful, all ye lands, O be joy-ful in the

Lord,..... all ye lands,..... be joyful, all..... ye lands, be joy - -

poco cresc.

mf

O be joyful in the

Lord, all ye lands, all ye lands, be joyful, joyful in the Lord, O be joyful in the

Lord,..... all ye lands,..... be joyful all ye lands, be joy - - -

mf

ful in the Lord, in the Lord, all ye lands,

mf

cresc. *f*

Lord, all ye lands, all ye lands, servethe Lord with glad - ness, serve the

cresc. *f*

Lord,..... all ye lands, servethe Lord with glad - - ness, serve the

cresc. *f*

ful in the Lord, in the Lord, servethe Lord with glad - - ness, serve the

O be joyful in the Lord, in the Lord, all ye

cresc. *f*

marcato.

Lord.....

Lord.....

Lord.....

lands.....

serve the

brillante.

mf

brillante.

mf

p

cresc.

mf

p

cresc.

p

cresc.

mf

p

cresc.

lands, servethe Lord, and come be - fore His pres - ence, come be

come before..... His presence with..... a song,

song, come be - fore His pres - - ence, come be - fore His

fore His pres - - ence with a song, with a song, come be -

Red. *

fore His pres - - - ence with a song, come be fore, before His presence with a

come be fore,..... come be fore, come be fore His pres - - - ence with a

presence with a song, come before, be - fore His pres - - - ence with a

fore, be - fore His pres - - - ence.

8

Red. *

sempre f

song, come be fore,..... be fore.....

sempre f

song, serve the Lord with glad - ness, come be fore, His

sempre f

song, O be joyful in the Lord, all ye lands,..... come before.....

sempre f

O be joyful in the Lord, the Lord, all ye lands,.....

ff

..... His presence with a song, with a song, a song.

ff

presence, come be fore His pres - ence, with a song, a song.

ff

..... His presence with a song, with a song, a song.

ff

..... and come be fore His pres - ence with a song, with a song, a song.

pesante

ff

pesante

Molto moderato . $\text{♩} = 80$.

pp

First system of the piano introduction. It features a treble and bass staff. The treble staff has a melodic line with a slur and a crescendo hairpin. The bass staff has a rhythmic accompaniment. Dynamics include *f* (forte) and *p ben legato* (piano, very legato). There are repeat signs with first and second endings marked with asterisks.

Second system of the piano introduction. The treble staff continues the melodic line, and the bass staff continues the accompaniment. The tempo marking *cantabile* (singingly) is present. Dynamics include *pp* (pianissimo).

Third system of the piano introduction. The tempo marking *espressivo* (expressive) is present. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamics include *pp* (pianissimo).

First system of the vocal entry. It consists of four staves. The top staff is the vocal melody, and the bottom three are piano accompaniment. The lyrics are: "Be ye sure that the Lord..... He is God,..... that the Lord". Dynamics include *pp* (pianissimo) and *poco a poco cresc.* (poco a poco crescendo).

Second system of the vocal entry. It consists of four staves. The top staff is the vocal melody, and the bottom three are piano accompaniment. The lyrics are: "Be ye sure that the Lord..... He is God,..... that the Lord". Dynamics include *pp* (pianissimo) and *poco a poco cresc.* (poco a poco crescendo). There are repeat signs with first and second endings marked with asterisks.

He is God!.....

He is God!.....

He is God!.....

He is God!.....

He is God!..... It is

It is He, it is He..... thathath

It is He,..... it is He thathath made us,

It is He, it is He,..... that hath made us,..... thathath

He,..... it is He,..... that hath made..... us,

mf *p* *più dim.*

made us, it is He that hath made us, and not
dim. that hath made us, hath made us, and not
 made us, hath made us, that hath
p *dim.* in - u - en - do
 it is He that hath made us, hath

dim. *p* *più dim.*

Red. *

pp *p* *cre - - scen -*

we our selves, be ye sure that the Lord
pp *p* *cre - scen -*
 we our selves, be ye sure that the Lord
pp *mf*
 made us, *p* *cre - be ye scen -*
 made us, be ye sure

dolce *pp*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

do

He is God, that the Lord, that the

do

He is God, it is He that hath made

cresc.

sure that the Lord is God, the Lord

do

that the Lord He is God, it is He, it is

tr

f

dim

do

*

do

Lord He is God;

in u en do

us, and not we our selves;

in u en do

He is God;

in u en do

He that hath made us;

Vivace. ♩ = 126.

He that hath made us;

Vivace. ♩ = 126.

p

f

in u en do

do

*

f we are His peo - - - - - ple,

f we are His peo - - - - - ple,

f we are His peo - - - - - ple,

f

we are His peo - - - - - ple,

con fuoco 8

And. * *And.* * *And.* * *And.* *

we are His peo - - -

we are His peo - - -

we are His peo - - -

we are His peo - - -

we are His peo - - -

8

And. * *And.* *

sempre f

ple, and the sheep, the

ple, and the sheep, the

ple, and the sheep, the

sempre f

ple, and the sheep, the

Ped. * Ped. * Ped. * Ped. *

sheep of His pas- ture,

sheep of His pas- ture,

sheep of His pas- ture,

sempre f

sheep of His pas- ture,

APS. 3040 = 21

Ped. * Ped. * Ped. *

we are His people, His people

we are His people, His people

we are His people, His people

we are His people, His people

8

dim. * *dim.* * *dim.* * *dim.* *

ple, be ye sure that the

dim.

ple, be ye sure that the

dim.

ple, be ye sure that the

dim.

ple, be ye sure that the

8

dim.

dim. * *dim.* * *dim.* * *dim.* *

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains the first two stanzas of the hymn. The second system contains the third and fourth stanzas. The lyrics are: "The Lord is God; that made us, it is He that made us, and not en-do". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal parts are arranged in a four-part setting, with the Soprano and Alto parts often having long, sustained notes. The Tenor and Bass parts provide harmonic support and rhythmic movement. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like "dimin." and "p".

and not we our - selves; we are His peo - - - ple,

and not we our - selves; we are His peo - - - ple,

we our - selves; we are His peo - - - ple,

and not we our - selves; we are His peo - - - ple,

dim. *pp*

ri - te - nu - - to $\text{♩} = 120.$

and the sheep of His pas - - - - - ture.

ri - te - nu - - to

and the sheep of His pas - - - - - ture.

ri - te - nu - - to

and the sheep of His pas - - - - - ture.

ri - te - nu - - to

and the sheep of His pas - - - - - ture.

$\text{♩} = 120.$ *pp*

creed.

2nd. * *2nd.* * *2nd.* * *2nd.* *

pp *cre - scen - do poco a poco*

Ped. *

marcato

Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. *

Andante. ♩ = 120.

mf *dim in - u - en - do*

Ped. *

Ped. * Ped. *

SOPRANO I.

p dolce.

SOPRANO II.

O go your way.... in - to His

ALTO.

TENORI I.

TENORI II.

BASS.

pp *dolce.* *tr*

*

con Pedale.

gates with thanksgiv - - - - ing, and into His courts,..... *p dolce.*

p dolce. O go your

O go your way..... in to His gates with thanksgiv - ing, thank

..... His courts with praise; go your way, *cresc.* with thank *cresc.*

way into His gates with thanksgiv - - - - ing, *cresc.* with thank

giv - - - - ing, with thanksgiv - - - -

cresc.

*piu cresc.**f*

giv - ing, go your way into His gates, in to His gates with thanks

piu cresc.

giv - ing, go your way into His gates, in to His gates with thanks

piu cresc.

ing, go your way into His gates, go your way with thanks

cresc.

giv - ing,

giv - ing,

giv - ing,

p dolce.

O go your way in - to His gates with thanks

p dolce.

O go your

pp

p with.....

p dolce.

go your way..... in - to His courts..... with praise;.....

giv - - - - ing, and in - to His courts,.....

O go your

way in - to His gates with thanks giv - - ing, and in - - to His

..... thanks - - giv - - - ing,.....

p

thanks - - giv - - - ing,

..... His courts with praise; go your way

way..... in - to His gates with thanks giv - - - ing,

..... courts..... with praise, in - - to..... His gates with than

go your way,.....
 go your way,.....
 with praise,.....
 go your way in to His gates,.....
 with thanks - giv - ing, go your way in to His gates,.....
 with thanks - giv - ing, go your way in to His gates,.....

mf *cresc.* *mf*

mf *cresc.*

O go your way,.....
 go your way with thanks - giv - ing;
 in to His gates with thanks - giv - ing;
 in to His gates with thanks - giv - ing;
 in to His gates with thanks - giv - ing;
 go your way with thanks - giv - ing;

f *dim.* *pp* *pp* *f* *dim.* *f* *dim.* *f* *dim.*

f *pp*

f he thank
f be thank
 be thank
 be thank
 be thank
 be thank

cresc.
marcato.
 be thank

ful un - to Him, un - to
 ful un - to Him, un - to
 ful un - to Him, un - to
 ful un - to Him, un - to
 ful un - to Him, un - to
 ful un - to Him, un - to

ful un - to Him, un - to

Him be thank - - ful, *p*
 Him be thank - - ful, *p* and speak *pp*
 Him be thank - - ful, *p*
 Him be thank - - ful, *p*
 Him be thank - - ful, *p* and *pp*
 Him be thank - - ful, *p* and *pp*
 dim - - in - - is - - on - do be *pp*
 and speak good of His Name, speak *pp*
 and speak good of His Name, speak good, *pp*
 and speak good of His Name, speak good of His *pp*
 speak and speak good of His Name, speak *pp*
 speak good of His Name, speak *pp*

più dim. *pp* *poco cresc.*

good of His Name, be thank - ful

più dim. *pp* *poco cresc.*

speak good of His Name, be thank - ful

più dim. *pp* *poco cresc.*

Name, good of His Name, be thank - ful

più dim. *pp* *poco cresc.*

be thankful un - - - to Him, be

good of His Name, be thank - ful, be

più dim. *pp* *poco cresc.*

un - - to Him, be thank - - - ful

mf *cresc.*

un - - to Him, be thank - - - ful, be

mf *cresc.*

thankful, thank - ful un - - to Him, be..... thank - ful, and

mf *cresc.*

un - - to Him, be thank - - - ful,

mf *cresc.*

thank - ful un - - to Him, be thank - - - ful, be

mf *cresc.*

thankful un - - to Him, be thank - - - ful, be

mf *cresc.*

f thank - - - ful, and speak good of His

f thank - - - ful, and speak good of His

f speak good, speak good, speak good of His

f he thank - - - ful, speak good of His

f thank - - - ful, and speak good of His.

thank - - - ful un - - - to Him, speak good of His

f *tr*

dim. Name, speak good of His Name, of His Name,

dim. Name, speak good of His Name,

mf Name, *dim.* speak good of His Name,

Name, and speak good of His Name,

Name, of His Name,

mf *p*

Name, speak good, of His Name,

dim. *p* *pp*

p

speak good..... of His Name, be thank - - ful

p

speak good..... of His Name, be thank - - ful

p

speak good..... of His Name, be thank - - ful

speak good..... of His Name, be thank - - ful

pp

un - - - - - to Him,

pp

un - - - - - to Him,

pp

un - - - - - to Him,

p

be thank - - ful un - - - - -

p

be thankful un - - - - - to Him,..... be

be thankful un - - - - - to Him,..... be

p

f

rit.

His Name.....

rit.

His Name.....

rit.

His Name.....

of His Name.....

rit.

His Name.....

rit.

of His Name.....

rit.

good of His Name.....

rit.

8

Grave. ♩ = 60.

f

For the Lord is gra cious,

f

For the Lord is gra cious,

f

For the Lord is gra cious,

f

For the Lord is gra cious,

f

For the Lord is gra cious,

f

For the Lord is gra cious,

For the Lord is gra - - cious, for the Lord is gra cious,

Grave. ♩ = 60.

APS. 3040 = 21

f *dim.*

ev - er - last - ing, and His truth, His truth en - dureth, en -

f *dim.*

ev - er - last - ing, and His truth, His truth en - dureth, en -

f *dim.*

ev - er - last - ing, and His truth, His truth en - dureth, en -

f *dim.*

ev - er - last - ing, and His truth, His truth en - dureth, en -

8

f *dim.*

sempre con Pedale

p

dur - eth from gene - ra - tion to ge - ne - ra - - - tion.

p

dur - eth from gene - ra - tion to ge - ne - ra - - - tion.

p

dur - eth from gene - ra - tion to ge - ne - ra - - - tion.

p

dur - eth from gene - ra - tion to ge - ne - ra - - - tion.

p

Allegro con spirito. ♩ = 120.

A system of four empty musical staves, each with a treble clef and a key signature of two sharps (F# and C#). The staves are arranged in a grand staff format, with two staves on the left and two on the right, separated by a brace. The time signature is 3/4.

Allegro con spirito. ♩ = 120.

The first system of musical notation, featuring a grand staff with four staves. The music is in 3/4 time and key of D major. The first staff (treble clef) begins with a forte (*f*) dynamic and the instruction *brillante*. It contains a series of eighth and sixteenth notes, some beamed together, and includes slurs and accents. The second staff (bass clef) provides a harmonic accompaniment with chords and moving lines. The third and fourth staves are empty.

A second system of four empty musical staves, identical in format to the first system, with a grand staff of four staves in 3/4 time and key of D major.

The second system of musical notation, continuing the piece. It features a grand staff with four staves. The first staff (treble clef) contains a complex melodic line with many beamed sixteenth and thirty-second notes, suggesting a rapid scale or arpeggio. The second staff (bass clef) continues the accompaniment. The third and fourth staves are empty.

f
Glo - - - ry,
f
Glo - - - ry,
f
Glo - - - ry,
f
Glo - - - ry,
f
Glo - - - ry,

con Pedale.

This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, with a fifth staff likely for a double bass or another vocal part. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The tempo and dynamics are marked with 'f' (forte) and 'con Pedale'.

Glo - - ry be to the Fa - - - - -
Glo - - ry be to the Fa - - - - -
Glo - - ry be to the Fa - - - - -
Glo - - ry be to the Fa - - - - -
Glo - - ry be to the Fa - - - - -

This system continues the vocal and piano parts from the first system. The vocal parts now have lyrics: 'Glo - - ry be to the Fa - - - - -'. The piano accompaniment continues with its complex, flowing melody and chordal accompaniment. The tempo and dynamics are marked with 'f' (forte) and 'con Pedale'.

ther, and to the Son,

ther, and to the Son,

ther, and to the Son,

ther, and to the Son,

marcato

to the Son, and to the

to the Son, and to the

to the Son, and to the

to the Son, and to the

Ho - - - - ly Ghost;.....

Ho - - - - ly Ghost;.....

Ho - - - - ly Ghost;.....

Ho - - - - ly Ghost;.....

p *mf*
As it was in the be
p *mf*
As it was in the be
p
as it was..... in the be - - - - gin - - - -
p
as it was..... in the be - - - - gin - - - -

f

gin - ning, is now, and ev - - - er

f

gin - ning, is now, and ev - - - er

f

ring, is now, and ev - - - er

f

ring, is now, and ev - - - er

shall be, is now,

shall be, is now,

shall he, is now,

shall be, is now, is

and ev - er shall be, now, and ev - er shall be,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "and ev - er shall be, now, and ev - er shall be,". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

world with - out end, is now, world with - out end, is world with - out end, is

The second system of the musical score continues the vocal and piano parts. The lyrics are "world with - out end, is now, world with - out end, is world with - out end, is". The piano accompaniment continues with a similar melodic and harmonic structure, providing a solid foundation for the vocal lines.

and ev - - - - -

new, and ev - - - - - er, is

new, and ev - - - - -

now, and ev - - - - -

er, is now, and ev - er shall be,

now, is now, and ev - er shall be,

er, and ev - - - - - er shall be,

er, is now, and ev - - - - - er shall be,

world without end,

world without end, is now,

world without end, is now, and ev - - - -

world with - out end, is now, and ev - - - -

sempre f e energico

world with - out end, is now, and

and ev - er shall be, now, and

- - - - er shall be, now, and

- - - - er shall be, now, and

8 - - - -

now, and ev - - - er shall *ff*

ev - - - er and ev - - - er shall *ff*

ev - - - er shall..... be,..... world *ff*

ev - - - er shall..... be, world

ff

..... be.

..... be.

with - out end.

with - out end.

8

ff

A - - - - - men, A - - - - - men. *ff*

A - - - - - men, A - - - - - men. *ff*

A - - - - - men, A - - - - - men. *ff*

A - - - - - men, A - - - - - men. *ff* 8

8

8

20. *

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